

# The Great Songs of Michael Jackson.

*Ben* 2  
*Rockin' Robin* 4  
*Got To Be There* 6  
*One Day In Your Life* 9  
*She's Out Of My Life* 12  
*Rock With You* 15  
*Baby Be Mine* 18  
*The Lady In My Life* 24  
*Thriller* 30  
*Off The Wall* 36

*Exclusive Distributors:*  
Music Sales Limited,  
8/9 Frith Street, London W1V 5TZ, England.  
Music Sales Pty. Limited,  
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

*Unauthorised reproduction of any part of this publication  
by any means including photocopying is an infringement of copyright.*

*This book © Copyright 1984 by Wise Publications  
UK ISBN 0.7119.0483.9  
UK Order No. AM36401*

*Book designed by Pearce Marchbank Studio.  
Cover photographs by Photofeatures.  
Compiled by Peter Evans.*

*Music Sales complete catalogue lists thousands of titles and is free  
from your local music book shop, or direct from Music Sales Limited.  
Please send a cheque / postal order for £1.50 for postage to:  
Music Sales Limited, Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB.*

*Printed in England by  
Halstan & Co. Limited, Amersham, Bucks.*

**Wise Publications**  
London / New York / Sydney

# Ben.

Words: Don Black  
Music: Walter Scharf

©Copyright 1971, 1972, Jobete Music Co., Inc., USA.  
Jobete Music (UK) Ltd., 16 Curzon Street, London W1 for the UK and Eire.  
All rights reserved. International copyright secured.

Moderate 

 (E Bass)

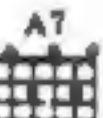
Ben, Ben, the two of us need look no more,  
you're al - ways run - ning here and there,



 (E Bass)

we both found what we were look - ing for;  
you feel you're not want - ed an - y - where.



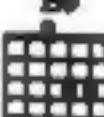
  (C♯ Bass)

with a friend to call my own I'll nev - er be a -  
If you ev - er look be hind and don't like what you

   (D♭ Bass)

lon. And you, my friend, will see you've got a friend in  
find there's some-thing you should know: you've got a place to

  (F Bass)

me.  (F Bass)  
go. 

used to say I and me, now it's us, now it's we.

Ben, most peo - ple would turn you a - way, I don't lis - ten to a

word they say. They don't see you as I do, I wish they would try

to. I'm sure they'd think a gain if they had a friend like Ben (Chorus) (Like

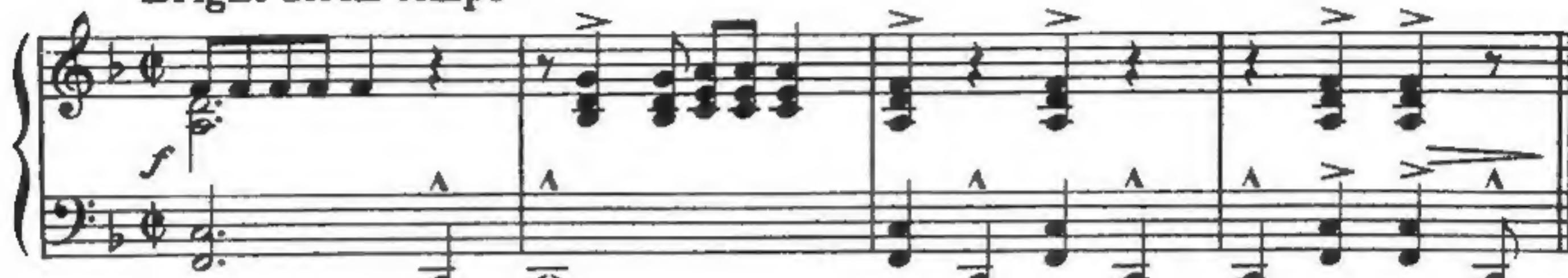
Ben) ) Like Ben \_\_\_\_\_ (Like Ben) Like Ben. \_\_\_\_\_

# Rockin' Robin.

Words & Music: Jimmie Thomas

©Copyright 1958 Recordo Music Publishers, USA.  
Carlin Music Corporation, 14 New Burlington Street, London, W1X 2LR for the United Kingdom, British  
Commonwealth (exc. Canada and Australasia) and the Republic of Ireland and Israel.  
All rights reserved. International copyright secured.

Bright Rock tempo



VERSE

A continuation of the musical score. The top voice starts with a treble clef and the bottom voice with a bass clef. The key signature changes to A minor (no sharps or flats). The tempo is 'Bright Rock tempo'. The lyrics for this section are: 'All the lit-tle birds on Jay - bird street, love to hear the ro-bin go "Tweet, tweet, tweet." wise old owl, the big black crow, flap their wings, sing-in' "Go bird, go!"'

CHORUS

A continuation of the musical score. The top voice starts with a treble clef and the bottom voice with a bass clef. The key signature changes to B-flat major (one flat). The tempo is 'Bright Rock tempo'. The lyrics for this section are: 'Rock-in' Ro-bin, Rock-in' Ro-bin,'. The bass line features a B-flat 9th chord.

1

To Verse

Blow, Rock-in' Ro-hin,'cause we're real-ly gon-na rock to night.

C7                    Bb9                    F                    Bb9                    F

2

To Patter

Fine

A

F                    Bb9                    F                    F                    Bb9                    F

## PATTER

pret-ty lit-tle ra-v'en at the bird band-stand, taught him how to do the bop and it was grand. They

Bb

§

start-ed go-in'stead-y, and bless my soul, He out-bopped the buz-zard and the o - ri-ole. He

(Taost)

C7

D. S. al Fine

# **Got To Be There.**

Words & Music: Elliot Willensky

©Copyright 1971, 1972 Jobete Music Co. Inc. and Glenwood Music Corporation, USA.  
Jobete Music (UK) Ltd., 16 Curzon Street, London W1 for the UK and Eire.  
All rights reserved. International copyright secured.

loves me. 'Cause when I look in *{her}* eyes, — I —

re - al - ize I need *{her}* shar - ing the world be - side

me. *{So, I've got to be there, — got to be there in the morn - be there where love —}*  
*{That's why I've got to be there, — got to be there in the morn - be there where love —}*

— ing, and wel - come *{her}* in - to my world, — and  
 — be - gins and that's ev - 'ry - where *{she}* goes; — I've

E<sub>b</sub>maj7 (Add A<sub>b</sub>) (No B<sub>b</sub>)      B<sub>b</sub>7 (A<sub>b</sub> Bass)      B<sub>b</sub> (G Bass)      E<sub>b</sub>maj7 (Add A<sub>b</sub>) (No B<sub>b</sub>)      B<sub>b</sub>7 (A<sub>b</sub> Bass)

show {her} that {she's} my girl. ————— When {she} says hel - lo —————  
 got to be there so {she} knows that when {she's} with me

1.      E<sub>b</sub> (F Bass)      B<sub>b</sub>maj7 (F Bass)

world! ————— Got to be there. —————

2.      E<sub>b</sub> (F Bass)      B<sub>b</sub>maj7 (B<sub>b</sub> Bass)

————— {she's} home. —————

B<sub>b</sub>maj7 (B<sub>b</sub> Bass)      C<sub>m</sub>7 (B<sub>b</sub> Bass)      B<sub>b</sub>maj7      E<sub>b</sub>

Got to be there, got to be there, got to be there.

*Repeat and fade*

# One Day In Your Life.

Words: Renee Armand  
Music: Samuel F. Brown III

©Copyright 1964 Jobete Music Co. Inc., USA.  
Jobete Music (UK) Ltd., 16 Curzon Street, London W1 for the UK and Eire.  
All rights reserved. International copyright secured.

Slowly

Cmaj9

One day in your life — You'll re-member a place,

E9 E7-9 Amaj9 Am7 Dm7

Some-one touch-ing your face. You'll come back and you'll look a -

G9sus4 G9 Cmaj9 Am7 Bm7

- round you. One day in your life — You'll re-member the love you

found here. You'll re - mem - ber me some how.

— 'Though you don't need me now I will stay in your

heart — And when things fall a - part You'll re - mem - ber

one day, One day in your life — When you find that you're

**Chords:**

- Bm7
- F7
- Am7
- G11
- Cmaj9
- Fmaj7
- Bb
- G11
- G9
- I<sub>1</sub> C
- I<sub>2</sub> C
- F/C
- Cmaj7
- Fm7/C
- C

**Lyrics:**

al - ways { 1. wait ing } 2. lone ly For the love we used to share Just call my name And I'll be there.

**Performance Notes:**

- Measure 1: The vocal part consists of eighth-note chords. The first two measures are Bm7 and F7. The third measure is Am7, followed by G11. The fourth measure is Cmaj9.
- Measure 2: The vocal part consists of eighth-note chords. The first two measures are Fmaj7 and Bb. The third measure is G11, followed by G9.
- Measure 3: The vocal part consists of eighth-note chords. The first two measures are I<sub>1</sub> C and I<sub>2</sub> C. The third measure is F/C.
- Measure 4: The vocal part consists of eighth-note chords. The first two measures are Cmaj7 and Fm7/C. The third measure is C.

# She's Out Of My Life.

Words & Music: Tom Bahler

Copyright 1974 Tom Bahler Music  
All rights for the UK and Eire controlled by RCA Music Ltd 155c, 157 Oxford Street London W1  
A rights reserved. International copyright secured

Slowly with feeling

The musical score consists of ten staves of music for voice and piano/guitar. The vocal part is in soprano range, and the piano/guitar part includes both treble and bass staves. Chords are indicated above the staff, and lyrics are written below the notes. The key signature is A major (no sharps or flats), and the time signature is 4/4 throughout. The score includes the following chords:

- Staff 1: Gsus4, E, Esus4, E, C#dim, E, Gdim, E/G#
- Staff 2: She's out of my life, she's out of my life
- Staff 3: A, B/A, C#m7, C#m7, F#m7, F#m/D#, G#7b9, G#7, C#m
- Staff 4: and I don't know whether to laugh or cry, I don't know whether to live or die, and it
- Staff 5: A, G#m, F#m, B11, B, E, A
- Staff 6: cuts like a knife, she's out of my life.
- Staff 7: Gsus4, E, Esus4, E, C#dim, E, Gdim, E/G#

It's out of my hands, it's out of my hands

to think for two years she was here and I took her for grant-ed, I was so cav-a-lier, now the

way that it stands she's out of my hands. And so I've learned

that love's not po-ses-sion, and I've learned that love won't wait now I've learned

that love needs ex - pres - sion \_ but I learned \_\_\_\_\_ too late and she's out \_\_\_\_\_ of my life

She's out of my life. \_\_\_\_\_ damned\_in - de - ci - sion

and cur-sed pride I kept my love for her locked deep\_ in - side\_ and it cuts like a knife, \_\_\_\_\_

she's out of my life.

*Rit.* *a tempo* *Rit.*

# Rock With You.

Words & Music: Rod Temperton

©Copyright 1979 Rondor Music (London) Ltd., 10a Parsons Green, London SW6  
All rights reserved. International copyright secured

Moderate Tempo Rock

The musical score consists of six staves of music. The top two staves are for piano/vocal, with the right hand playing the melody and the left hand providing harmonic support. The bottom four staves are for bass and drums. The vocal part includes lyrics. Chords are indicated above the staff at various points:

- Em9 (at the beginning)
- G/A (at the start of the second section)
- Bm7 (at the start of the third section)
- Em9 (at the start of the fourth section)

Lyrics:

Girl, Out on close your eyes,  
the floor, let that there ain't rhythm get in - to but  
you. us. Don't try to fight it, there ain't  
Girl, when you dance, there's a

noth - in' that you can do.  
 mag - ic that must be love.  
Re - lax your mind,  
Just take it slow,

lay back and groove with mine. You got - ta  
 'cause we got so far to go. When you

feel that heat. And { we can ride the boog-ie, share that beat of love.  
 we're gon-na

I wan - na rock with you. (all night)

Dance you in - to day


**I wan-na rock with you.**  
 (sun light \_\_) We're gon-na

**(all night \_\_)**

**rock the night a-way.** And when the groove is dead and gone,

**(yeah \_\_)** you know that love sur-vives,

**so we can rock for-ev - er** on. **I wan-na**

*D.S. § and fade*

# Baby Be Mine.

Words & Music: Rod Temperton

©Copyright 1982, 1983. Rodsongs  
All rights administered by Rondor Music (London) Ltd., 10a Parsons Green, London SW6  
All rights reserved. International copyright secured.

Moderately

The musical score consists of four staves of music for voice and piano/guitar. The key signature is F# major (one sharp). The tempo is moderately. The vocal part includes lyrics in parentheses at the bottom of the page.

**Chords:**

- F#m9 (indicated above the first staff)
- G#m7 4fr (indicated above the second staff)
- F#m9 (indicated above the third staff)
- G#m7 4fr (indicated above the fourth staff)
- F#m9 (indicated above the fifth staff)
- Amaj7/B (indicated above the sixth staff)
- B/C# (indicated above the seventh staff)
- F#m9 (indicated above the eighth staff)

**Lyrics:**

I don't need no dreams when I'm by your side.  
I won't give you reason to change your mind.  
There'll be no more mountain tains for us to climb.

(I guess it's still you thrill me. Ba-by, be mine.)  
(I can't be still; you thrill me. Ba-by, be mine.)

Ev - 'ry mo - ment takes  
You - are all the fu -  
This will be a love

G#m7 4fr. F#m9 G#m7 4fr

me to par - a - dise. Dar - lin', let me  
 ture that I de - sire. Girl, I need to  
 last - ing for all time. Girl, you got to

C#m7 4fr. B Amaj7 G#m7 F#m9 C#m7 4fr

hold you, warm you in my arms, and melt your fears a - way,  
 hold you, share my feel - ings in the heat of love's em - brace,  
 hold me We can touch the sky and light the dark - est day.

F#7 C#m7 4fr B Amaj7 G#m7 4fr

show you all the mag - ic that a  
 show you all the pas - sion burn - ing  
 Hold me On - ly you and I can

F#m9 Dmaj9 A6/B F#m7  


per - fect love can make. I need you night and day,  
 in my heart to - day. It's never gon - na fade, } so ba-by, be mine  
 make sweet love this way. There's no more I can say,

G#m7 Amaj7 F#m7 G#m7 Amaj7 C#m B G#m7 F#m7  
 4fr 0 0 4fr 0 0 4fr 4fr 4fr

(ba-ba, you got - ta be mine), and girl,

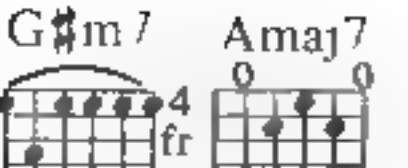
G#m7 Amaj7 F#m7 G#m7 Amaj7 C#m B6 G#m7 F#m7  
 4fr 0 0 4fr 0 0 4fr 4fr 4fr

I'll give you all I got to give. So ba - by, be my

G#m7 Amaj7 F#m7 G#m7 Amaj7 C#m B G#m7 F#m7  
 4fr 0 0 4fr 0 0 4fr 4fr 4fr

girl - (all the time). And we  
 You're ev -  
 You're ev -

*To Coda ♩*

G♯m7 Amaj7      F♯m7 G♯m7 Amaj7 G♯m7 Amaj7 B/C♯  


— can share this ec - sta - sy as long as we be - lieve — in love.  
 'ry - thing this world could be, the  
 'ry - thing this world could be, the

F♯m9      G♯m7      F♯m9  


G♯m7 F♯m9 2. G♯m7 Amaj7 G♯m7 Amaj7 B/C♯  


rea - son that I live, — oh.

F♯m9      G♯m7      C♯m7 B Amaj9  


Won't you stay with me un - til — the morn - ing sun? I prom-ise you now\_ that the

B

C#m7 F#m7

dawn will be dif - f'rent. La - dy, can't you see that heav -

E(addF#)/G# Am9 A/B

en's just be - gun? It's liv - ing here in-side our hearts.

D. S. al Coda

Amaj7/B F#m9 Coda G#m7 Amaj7 Gm7 Am7 Bbmaj7 Gm7

rea - son that I live. Ba - by, be my (Girl,)

Repeat and fade

Am7 Bbmaj7 Gm7 Am7 Bbmaj7 Dm C Am7 Gm7

be girl, Tell me that you love me and girl, all

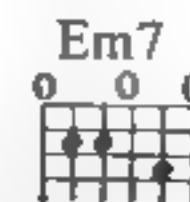
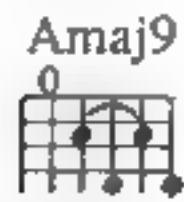


# The Lady In My Life.

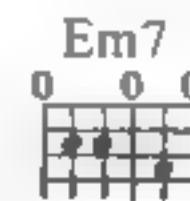
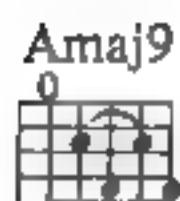
Words & Music: Rod Temperton

©Copyright 1982, 1983 Rodsongs.  
All rights administered by Rondor Music (London) Ltd., 10a Parsons Green, London SW6.  
All rights reserved. International copyright secured.

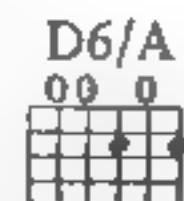
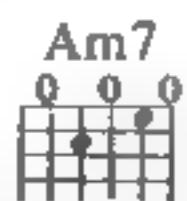
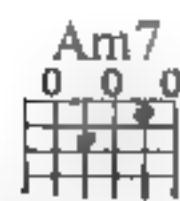
Moderately slow, in 2



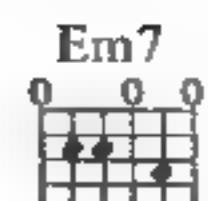
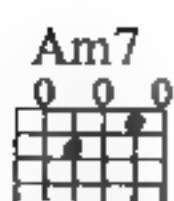
A musical score for piano and guitar. The piano part consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The guitar part is shown above the piano staves, indicating chords: Amaj9, Dm9, and Em7. The music is moderately slow, in 2 time.



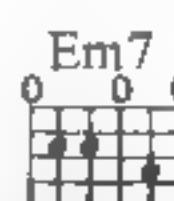
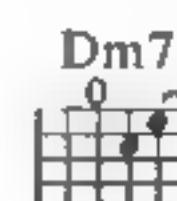
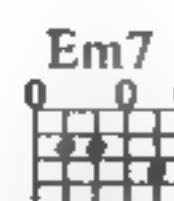
A continuation of the musical score. The piano part (two staves: treble and bass) and the guitar part (chords: Amaj9, Dm9, Em7) are shown. The music continues at a moderately slow pace.



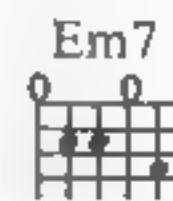
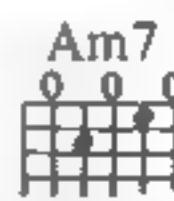
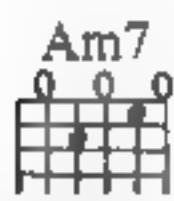
A continuation of the musical score. The piano part (two staves: treble and bass) and the guitar part (chords: Am7, D6/A, Am7, D6/A) are shown. The music continues at a moderately slow pace.



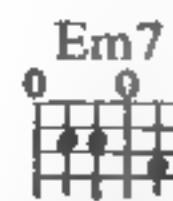
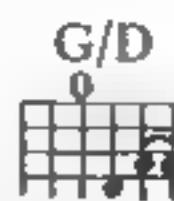
There'll be no dark - ness to - night. — La - dy, our love —



— will shine, — (light - ing the light). —

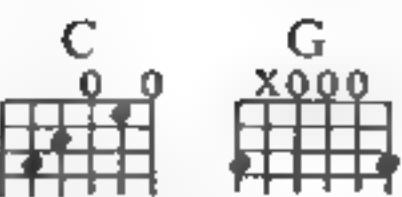


Just put your trust in my heart — and meet me in par -



a - dise. —

(Now is the time.) —



You're ev - 'ry won - der in this



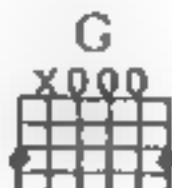
world to me, — a treas - ure



time won't steal a - way. —



So lis - ten to my heart. Lay your bod - y close to mine. —  
 And I will keep you warm through the shad - ows of the night —







Cmaj7  
  
 Fmaj9  
  
 Bm7

Let me fill you with my dreams.  
 Let me touch you with my love.  
 I can  
 I can

D/E  
  
 Amaj7  
  
 Dm7  
  
 Amaj9

make you feel so right.  
 make you feel so right.  
 And ba - by, through the  
 And ba - by, through the

Dm7  
  
 F/G  
  
 Cmaj7

years,  
 years,  
 gon - na love when you we're more old each and day.  
 gray.  
 So I will

Fmaj9  
  
 Bm7  
  
 D/E

prom - ise you to - night  
 love you more each day,  
 that you will al - ways be  
 'cause you will al - ways be  
 be the la -  
 the la -

Amaj9  
0

Dm9  
3fr.

To Coda

Em7  
0 0 0

dy in my life.  
dy in my life.

Dm9  
3fr.

Em7 Dm9  
0 0 0 3fr.

Lay back in my ten - der - ness.\_

Let's make this a

Em7 Am7  
0 0 0 0 0

G9  
x0 00

night we won't for - get.\_

Girl, I need your sweet ca - ress.\_

Dm9  
3fr.

Em7 Dm9  
0 0 0 3fr.

Reach out to a fan - ta - sy,\_

two hearts in the

Em7                    Am7                    D/E  


beat of ec - sta - sy. . . . . Come to me . . .

*D. S. al Coda* 

E                    Coda                    Em7  


Amaj9                    Dm9                    Em7  


*3 fr.*

*Repeat (vocal al lib) and fade*

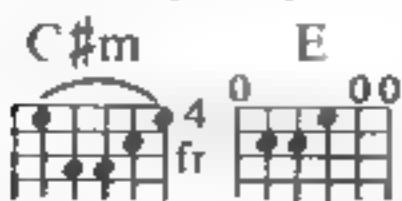
Amaj9                    Dm9                    Em7  


# Thriller.

Words & Music: Rod Temperton

©Copyright 1982, 1983 Rodsongs.  
All rights administered by Rondor Music (London) Ltd., 10a Parsons Green, London SW6  
All rights reserved. International copyright secured

Moderately bright



A musical score for 'Thriller' featuring piano and vocal parts. The vocal part includes lyrics:

It's close to mid-night,  
You hear the door-slam,  
They're out to get you.  
and some-thin' e - vil's lurk - in' in the dark,  
and re - al - ize there's no - where left to run.  
There's de - mons clos - in' in on ev - 'ry side..

F#7

Under the moon - light \_\_\_\_\_ you and un -

you and un -

C#m7  
4fr

F#7

see a sight that al-most stops your heart.  
won-der if you'll ev-er see the sun.  
less you change that num-ber on your dial.

You try to scream,  
You close your eyes,  
Now is the time

but  
and  
for

but  
and  
for

C#m7  
4fr

ter - ror takes the sound be - fore you make it.  
hope that this is just i - mag - i - na - tion.  
you and I to cu - dle close to - geth - er.

You start to freeze.  
But all the while,  
All thru the night -

You start to freeze.  
But all the while,  
All thru the night -

F#7



C#m7 4fr Amaj7 0



as hor - ror looks you right be - tween the eyes.  
 you hear the crea - ture creep - in' up be - hind.  
 I'll save you from the ter - ror on the screen.

You're par - a - lyzed —  
 You're out of time —  
 I'll make you see —

G#m7



C#m



E



F#



C#m7



'Cause this is thrill - er, —  
 'Cause this is thrill - er, —  
 that this is thrill - er, —

thrill - er night, —  
 thrill - er night, —  
 thrill - er night, —

and  
 There  
 'cause

F#7



F#m7



no one's gon - na save — you from the beast — a - bout to strike.. You know, it's  
 ain't no sec - ond chance — a - gainst the thing — with for - ty eyes.. You know, it's  
 I could thrill you more — than an - y ghost — would dare to try.. Girl, this is

C<sup>#</sup>m      E  
 4fr.      0 00

F#      C<sup>#</sup>m7  
 4fr.

F#7

*To Coda* ♪

thrill - er, -      thrill - er night. You're fight - ing for your life in - side a  
 thrill - er, -      thrill - er night. You're fight - ing for your life in - side a  
 thrill - er, -      thrill - er night, so let me hold you tight and share a

1. A7      F#7      A/B X 0      C<sup>#</sup>m7 4fr.

kill - er thrill - er to - night.

2. A7      F#7      A/B X 0

kill - er thrill - er to -

C<sup>#</sup>m7 4fr.      E 00      F#

night. Night crea - tures call and the

Amaj9  
  
 dead start to walk in their mas - quer-ade.  
 There's.

B C#m7

E/B  
  
 no es - cap - in' the jaws of the a - lien this time.  
 They're o - pen

Amaj7  
  
 wide.

G#7sus4  
  
 This is the end of your life

G#7  
  
 D. S. al Coda

Coda A7 F#7 A/B C#m  
  
 kill - er thrill-er

*Repeat ad lib for rap*



A musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in G major (two sharps). The music is in common time. Three guitar chord diagrams are placed above the staff: A/C# (X x0), B/C# (X), and F#/C# (a grid with dots at the 3rd and 5th frets of the 6th string). The score includes rests and eighth-note patterns.

RAP: Darkness falls across the land  
The midnight hour is close at hand.  
Creatures crawl in search of blood  
To terrorize y'awl's neighborhood.  
And whosoever shall be found  
Without the soul for getting down  
Must stand and face the hounds of hell  
And rot inside a corpse's shell.

The foulest stench is in the air,  
The funk of forty thousand years,  
And grizzly ghouls from every tomb  
Are closing in to seal your doom.  
And though you fight to stay alive,  
Your body starts to shiver,  
For no mere mortal can resist  
The evil of a thriller.

# Off The Wall.

Words & Music: Rod Temperton

©Copyright 1979 Rondor Music (London) Ltd., 10a Parsons Green, London SW6.  
All rights reserved. International copyright secured.

Moderately

A musical score for piano and vocal. The piano part consists of two staves: treble and bass. The vocal part is on the top staff. The key signature is F# major (one sharp). The chords are Em, Am, Am6, G, Em7, A, and D7. The tempo is moderately.

A continuation of the musical score. The piano part consists of two staves: treble and bass. The vocal part is on the top staff. The key signature changes to C major (no sharps or flats). The chords are Em, A, F, and G. The tempo remains moderately.

Em9

A continuation of the musical score. The piano part consists of two staves: treble and bass. The vocal part is on the top staff. The key signature is F# major (one sharp). The chords are Em9, A, F, and G. The tempo remains moderately.

1. When the

Em9

A continuation of the musical score. The piano part consists of two staves: treble and bass. The vocal part is on the top staff. The key signature is F# major (one sharp). The chords are Em9, A, F, and G. The lyrics are: "world is on your shoul - der shout out all you want to". The piano part features a rhythmic pattern of eighth and sixteenth notes.

Got - ta straight - en up your act and boo - gie  
'Cos there ain't no sin in folks all get - ting

down  
loud

If you can't hang with the feel - in'  
If you take the chance to do it

Then there  
Then there

A continuation of the musical score. The piano part consists of two staves: treble and bass. The vocal part is on the top staff. The key signature is F# major (one sharp). The chords are Em9, A, F, and G. The lyrics are: "down loud", "If you can't hang with the feel - in'", "If you take the chance to do it", "Then there Then there". The piano part features a rhythmic pattern of eighth and sixteenth notes.

ain't no room for you in this part of town  
 ain't no one who's gon - na put you down }      'Cos we're the par - ty peo - ple

night and day, — Liv - in' cra - zy, that's the on - ly way. — So - to - night — Got to

leave that nine to five up - on the shelf And just en - joy your-self. —

Groove — and let the mad-ness in the mu - sic get to you. — Life ain't so

bad at all, — all — If you live it off the wall. Life ain't so bad at

all. Live your life off the wall. 2. You can

2 Cmaj7 C6 Gmaj7/B G/B Am7  
 wall. Do — what you want to do. — There ain't no rules, it's

D11 Cmaj7 C6 Gmaj7/B G/B  
 up to you. It's time — to come a - live — And

Am7 B11 Em9  
 par - ty on right through the night. Better hide your in - hi - bi - tions —

Got - ta let that fool loose deep in-side your soul. — Wan-na

see an ex - hi - bi - tion? — Better do it now be - fore you get too  
 old. — 'Cos we're the par - ty peo - ple night and day, —

'Liv - in' cra - zy, that's the on - ly way. — So - to - night — Got to

leave that nine to five up - on the shelf And just en - joy your-self. —

Groove — and let the mad-ness in the mu - sic get to you. — Life ain't so

Am7 Gmaj7 Fmaj7 Cmaj7/D Em9  
 bad at all, all If you live it off the wall. Life ain't so bad at  
 all. Live your life off the wall. So to -  
 Am7 Cmaj7 Bm7  
 - night wall. Got to leave that nine to five up-on the shelf And just en-  
 joy your-self. Groove and let the mad-ness in the mu-sic get to  
 you. Life ain't so bad at all, all If you live it off the  
 Repeat and fade